

AGAPE

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GEORGE P. VANIER
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Loyola of
Montreal



Lie beside me.

*The night is brittle
And my thoughts,
Kissed by the plague of loss,
Have brought me to your bed.*

Do you recall those nights?

*We were loin-proud —
Sailed boats down melted frost —
Frost your thighs gave off
As thaw set in and
Worked downward
From your mind.*

*Your tears were cooling
While I, tongue rearing,
Did pulse you thick
With sweat of loin walls.*

And then asleep.

Spoon-stacked, We dared

*To dream of hills
And bridges weak with rust.*

Awake, you would leave.

And I,

mist-clean,

Would draw the curtain.

*Do your smiles still
Stalk your mind?*

art harbinger
composition dave dixon

Hiatus roy macgregor

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7-8A.M. : Arise quietly, shake down furnace, stoke it, prepare breakfast-eggs exactly four minutes, two lumps in the Java.

8-9: Awake husband GENTLY, singing sotto voce. My preference would be "Narcissus" or "Silent Night".

9-10: Drive husband to station, do marketing for dinner, and be sure not to order anything husband might decide to have for lunch.

10-12: Mow lawn, wash clothes, iron husband's shirts, press his suits, paint screens, weed garden, swat flies.

12-2: Clean cellar, wash windows, tidy house, beat rugs.

2-2.15: Eat simple lunch.

2.15-5.30: Spade garden, darn socks, wash Rover, put up jelly, polish car, burn rubbish, wash woodwork, paint garage, clean side walls of tires.

Editor: Angus Mackay

Associate Editor: David Magil

Contributors:

Drama: John Van Dorp

Museum: Sebastian

Music: Mark Hammer, David Magil

Films: John Reavis, Angus Mackay

5.30-7: Drive to station for husband, shake cocktails, cook dinner, serve dinner, wash dishes.

7-12: Keep busy-keep smiling-for, as every man knows, the husband is tired.

**from W.C. Fields: his follies and fortunes:
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Macbeth: A Raving Megalomaniac?

Most of all it was a play about madness. The witches were mad; the hero was a raving megalomaniac and a simpering idiot; the heroine ruthlessly despised and loved her man and in the end she became almost tragically mad in the twilight, were it not for the madness, the carnival music-box madness, of the background. Ghosts, Hecate, stylized death, military sergeants, school boy cloak-and-dagger stuff, dancing egos and super egos, murder and meditation: mad, mad, all mad, not as hatters, but as nightmares, even at times as stark as Marat Sade.

Macbeth has never been considered the best of Shakespeare's plays and it is believed that parts of it were never written by the bard himself. Be that as it may, Loyola's own version is considerably edited and revised. At times the production labours under the dichotomy of the contemporary view and the original version. At times the much lauded universality of Shakespeare consists of attempts to make the theme as contemporary as possible, by dissecting it into avenues it was never meant to explore. Thus the men are clad in army wool, dinner is served with cocktails, and Banquo is murdered in the piercing headlights of a truck; but the witches remain witches even though they forget their cauldron of devil's brew. The play is a collage of sixteenth century and twentieth century, rather than a dynamic integration, and the audience does not know how to react, with six-

teenth century sympathy or twentieth century ridicule, to such scenes as the murder of Macduff's children. In fact this ambivalence on the part of the audience makes the play lose much of its effect, until well on into the second part, and it is only with the impressive force of Macduff's grief that the stage play re-establishes its hold on the audience. By then it is too late. The closing scenes do come to a dramatic resolution, but only in themselves. The play as a whole has not evolved smoothly to the dénouement.

As the audience enters they are confronted with multi-level scaffolding and a number of prone bodies scattered about. These are the witches, and when they wake, the play begins. One's first impression is not as much one of "sécrot, black, and mid-night hags", but rather one of a covey of youthful, party spooks with a bent to stylized dance.

I was considerably taken aback by what seemed to be a miscasting of Duncan. He has none of the gravity, the goodness or the wisdom one has always associated with him. He is 'one of the boys' - an affable army sergeant, much more at home in the mess hall than on the throne. One does not mind all that much when he is disposed of, and the epithets of grief seem ridiculous because they are inapplicable.

Macbeth's first scene is surely the best in the first half. The dimness, the hissing of the witches and the depth of the expression in Macbeth's

voice combine for an outstanding scene, but one distinctly in the classic version of Shakespearean acting. What follows does not measure up to the promise of that scene. Macbeth's nervousness, his emotion and his constant clambering up, over, and down the scaffolding seems a bit too contrived.

There is some question about the effectiveness of Lady Macbeth's ambitiousness, but none whatever about her ruthlessness, her callousness, or her sensuality in her first scene. One sees immediately the power she has over Macbeth and even more significantly one sees the reason why. She does 'unsex' herself though, and loses much of her power over Macbeth who is subsequently driven on by an overwhelming paranoia.

Some of the flunkies are too efficient in their delivery. They spout their lines without acting them, and too quickly for audience comprehension.

The direction itself is somewhat disconcerting in particular instances. The tightness, the orientation and the duration of Macbeth's embrace with his servant or keeper during the banquet appears more collage risqué than serious theatre.

The lighting is superb. All the scene changes are done with lighting effects and the most dramatically diverse moods and atmospheres are evoked at the flick of a switch. The background music is not quite as smoothly handled. At times it competes with the speakers' voices and

at other times, when it is suddenly interrupted (as in the soliloquies) the rhythm of its effect is broken. On the whole, though, it too is quite a commendable achievement.

The slow motion scenes in any play are difficult to do well and Macbeth is no exception. Inadvertently they tend to be a bit sloppy; but much can be forgiven for the dramatic effort of the idea the director was striving for. In the same vein, the shifting balance of the culminating scenes was quite effective in representing the forces of the separate armies simultaneously.

One may well question the orthodoxy of the end, but it is probably a mere pettiness to long for a sight of Macbeth's head. We do not end with the making of a king, but with the destruction of a world. The finale is merely a twist on the "Peace-love trip", and the audience didn't trip along with it. The final measure of the play's culminative effect must be in the reaction of the audience. They may well applaud the end; but that final sentence is supposed to be something else. That isn't theatre; that inexorable spectre raised from the dead is trying to bore into the very depths of souls, with the awful immensity of his message. That is the crucial test. If the audience applauds again, the potency of the message is lost as it is relegated once again to theatrics, to the safe irrelevancy of art.

JOHN VAN DORP

Moscow Philharmonic Orchestra

Describing a performance of the Moscow Philharmonic is very much like describing an orgasm. One can communicate with facility the contributing factors to the delightful experience but cannot convey the emotional impact.

The first thing that struck the audience was the logistical displacement of the orchestra. It is a gigantic one (112 musicians were on stage on opening night). The violas, instead of being adjacent to the violins, were directly opposite. The cellos were adjacent to the violins and stretched out to the opposite wall. Double-basses were positioned to the rear, circling the left corner. Woodwinds were stationed behind the strings across the complete stage with the brass directly to the rear and in the centre. The Percussion section was arranged in such a fashion that the tympani were center-stage rear and snare drums centre-left, a particularly effective arrangement especially in the Shostakovich Symphony No. 8 where, at one juncture, they indulged in counter-point. The result of this set up was a very unique and interesting musical effect.

The second contributing factor was the quality of playing of all the musicians. Each one was extremely competent in his own right,

a result of what one might call a good farm system (musicians graduate from lesser orchestras such as the Moscow State to the Philharmonic). Each section was great, especially the strings. As an orchestra they were extremely versatile. They played powerful fortissimos and superb pianissimos. They exhibited nuances and colours in their executions with are rarely exhibited by orchestras. When solos were required they were executed excellently. It was amazing to realize how great they really were.

The final and most important aspect of the performance was the conducting of Maestro Kiril Kondrashin. Kondrashin is justly regarded as one of the top conductors in the world. He is a stern disciplinarian, and a precise interpreter of the music he conducts. He is an imposing figure on stage as he drives his musicians to the maximum of their potentiality. An orchestra is only as good as its director, and the Moscow Philharmonic is brilliant.

At the performance I attended (opening night), the highlight was the rendition of Shostakovich's Symphony No 8, premiered in Moscow in 1943 to mark the 25th anniversary of the birth of the Soviet Union. Shostakovich is a composer whose



works are directly affected by their environment, and this opus is no exception. The USSR was adversely affected by WW11 and this symphony expresses the composers thoughts and emotions of the war and of the future. It is an incredibly long work of approximately one hour. The first movement is a minimum of twenty-eight minutes. Extremely intricate and powerful, this symphony taxes the orchestra playing it to the maximum and, for this reason, has rarely been heard outside the USSR. The Philharmonic's execution of this work was excellent and effective, as was seen from the fact that the audience was so emotionally strained by the performance that a

lapse of about thirty seconds occurred between completion of the work and audience reaction in the form of applause. As an encore, in response to an overwhelming ovation, the Philharmonic executed Debussy's "L'après-midi de la Fautne".

One left the Salle Wilfrid Peltier emotionally and mentally exhausted: emotionally, because of the effect of the works performed; mentally, because of the intense concentration required to appreciate the technical aspects.

Next time the Moscow Philharmonic comes to town, don't miss them. You won't believe your ears!!!

David Magil

What's your stand on bi

Birth Control begets 1984?

RODERICK SHEARER
Dean of Students

Birth Control begets Abortion; Abortion begets Euthanasia, Euthanasia begets '1984'.

From a purely personal point of view this is how I see the popular viewpoint that abortion should be legalized and accepted as a social right for those women who generally do not want children or who have been abused to a point where they are forced to give birth to a child. I do not need to develop this theme further. It is obvious and it is disputable. This is my viewpoint.

On the basis of religious conviction I question the papal point of view in the matter of birth control. I believe the dogmatic prohibition against birth control by artificial means is open to serious debate. Abortion is quite another matter.

I am personally convinced that a human life exists in the mother at the point of conception. I believe this because if God is truly the co-creator with the parents, then it would not be logical for the newly conceived being to be anything but human from that point of this cooperation which is conception. I will admit that this is a layman's personal point of view and not based on any particular theological or scientific evidence. From my readings and discussions these are my convictions.

I cannot see how anyone would want to set in motion a process whereby some human beings would have the right to determine that a life should be terminated for the convenience of society or of other human beings; or in the case of abortion for a mother who is inconvenienced or subjected to mental strain because she is either forced to give birth or finds it inconvenient to do so.

Prelude to sex education program

Five years ago, birth control information was a definite "no-no" at Loyola. As late as February 1969, the health centre at Loyola was warned by the administration "not to discuss birth control".

An investigation recently led by Loyola NEWS has revealed that the above situation no longer exists. Any information on birth control may be readily obtained by the nurses and doctors at the health centre.

Steps are being taken to set up a sex education program on campus. This program would try to present sex, birth control and abortion in a realistic and informal manner.

The following feature story is a prelude to the sex education program. Each article presents a few of the views that are currently held now.

Prof. John E Collins of the Theology department writes about the Catholic Church stand on birth control. He discusses the controversy that arose over the issue and how the Catholic Church was forced into a position which she in reality has no say.

Estelle Dorais of the Woman's Liberation Front has expressed her views on abortion and birth control by stressing that women should have the final say, as to things that affect her.

Also contributing to this feature are Rod Shearer, Dean of Students and Eileen Shea and Gordon Barthos - both reporters of Loyola NEWS.

Wake up. Men

- ESTELLE DORAIS

Morality always seems to be tailor-made for the preservation of the status quo. This status quo has always reflected the vested interests of the male ruling class and the, thus, necessary oppression of certain groups. This type of morality is highly subjective and has absolutely no validity outside of that sanctioned by the torture, imprisonment, degradation and death of the oppressed group.

A whole morality has been developed concerning sex which has for its end the domination of women. Because this biological function results in procreation of the species, and because of the cult of possession, men have seen to it that wives and children are kept firmly under control, and dehumanized so that they will remain possessions. The nature of things is their passivity - a condition diligently inculcated in women and children.

The preoccupation with sex, sex education, sex roles, sexual behaviour etc., has produced a long history of hypocrisy, malfunction, degradation and oppression. Religion and psychiatry have aided and abetted this perversion which, more than anything else, is responsible for the oppression of women today. St. Paul and Freud were definitely two of the most vicious, maladjusted and dangerous men (as opposed to human beings) who ever lived.

The basis of self-determination is biological self-determination. Women have no control over their own bodies. This fact is dictated by laws, civil and religious, set down by men. As a result, where all should be referred to as human beings, this master/slave relationship dichotomizes the race into men and women, and this on every level. Until now, women have generally internalized this gross oppression and have believed implicitly in their oppressors. Lately, women have taken time out to look at this condition objectively, and this has resulted in intense rage.

Women's groups everywhere are now battling against this physical oppression which requires them to be brook mares. Conservatives, liberals and radicals are all angry. They all have their respective associations which have, for the most part, been engaged in lobbying the government for deletions in the law, to wit: the abolition of all laws concerning abortion and birth-control. The charade of 'liberalizing' such unjust and immoral laws simply results in a new set of (male) judges and in an intensification of time-wasting bureaucracy. All this is completely untenable.

ABORTION

- In order to have an abortion, a woman must be within the first three months of pregnancy. Since it usually takes 4-6 weeks before pregnancy is known, this only leaves 6-8 weeks for male doctors and psychiatrists to decide whether the completion of the pregnancy will be physically or/and mentally dangerous for the mother. The criteria used by men who have never had a period, never mind a pregnancy, is utterly deficient. Its practice, utterly dehumanizing.

- The limited grounds for abortion can only be applied to rich women as the cost of this simple operation is very high. In many cases, women who do manage to get the abortion are not well-treated in the hospital. To cite one case: a woman, for whom the decision to allow the abortion came 2 months too late, was admitted to hospital to undergo induced labor. This is the most painful labor. She was left totally alone in a room throughout her ordeal and when the nurse finally arrived all she got was a bedpan in which the foetus was to be expelled. She was not looked in upon again until hours after the foetus had been lying in that pan. For this she was charged the full fee.

People today tend to write off the problem of abortion with the notion that birth control methods are so widely used. The Holy Innocents' Massacre did not end that night in Bethlehem. Most women are but high school graduates and many are high school drop-outs. They tend to mistrust birth control methods, and they tend to believe what their church taught them to believe. The Massacre goes on every year as 10,000 women die in Canada because of back-room abortions. The irresponsible men who make these wicked laws are personally responsible for each of these deaths.

In this present-day morality of 'It's OK unless you get caught', very many women get caught in a web of ignorance, innocence, trust in men, rape (both brutally and psychologically caused), and poverty. An unmarried mother is the leper. Her child is the bastard. She gets no social or economic help. And this, no matter what the conditions are which resulted in her pregnancy!

Each woman must have the right to decide whether to bring her pregnancy to term. This is her personal decision and it has nothing to do with the law of the land. If Trudeau really meant it when he said: "The government has no business in the nation's bedrooms", then now is the time, long overdue, TO

REPEAL ALL ABORTION LAWS AND TO PROVIDE FREE ABORTIONS TO ALL WHO REQUEST THEM WITHOUT QUESTION!

BIRTH CONTROL

The problem of birth control is a little more subtle. Information and birth control devices are easily available to adult women. However, in high schools and colleges, weird regulations prevail. For example, they set up an arbitrary age before a woman can have access to birth control information and access to birth control means. This is the height of hypocrisy.

All information and access to the means of birth control must be available free and universally to all women. Biologically, women are women when they begin to menstruate. Since women are the economically deprived, the information and means must be free. Since women are already brow-beaten and humiliated enough, the transmission process must be human and not done in such a way as to create shame and guilt in the woman involved.

The worst problem about birth control is that the means are developed and controlled by the drug industry. The drug industry is always battling against some drug law or other; and is always being sued for breach of some drug law or other. In other words, there is really no assurance that these means are safe for the users. Remember thalidomide! Doctors have been known to deal closely with the drug industry. A "New York Times" article recently points out, that the knowledge on developments is not fully covered by the American Medical Association Journal (the AMA is one of the most powerful lobbies in Washington), and, further, that most doctors don't have the time to keep up to date by reading all the journals containing such information. An investigation is now being carried out by a Senate committee of the USA government into the safety of these means, and the Food and Drug Administration is presently being revamped.

The upshot of this margin of error is that women again take the chances caused by the lack of integrity in the men who call the shots. The entire question of birth control means for men is one of the least-talked about subjects in society. Men's reproductive systems are much simpler than women's. There is a completely reversible operation which simply results in a detour and not in any shock to the physical equilibrium. Dumping pills of hormones, IUD's, and various foams and other consumer products into the women's systems is not done without producing physical and psychological shocks.

Our righteous, moral men take the

stand that birth control practiced by women will automatically turn them into so many whores. This, again, is a means of oppression. Women do have sense, intellect, and a hard-won personal morality which makes a joke of law-makers', judges', husbands', and fathers' artificially articulated, oppressive morality to which most only give lip-service anyway.

CONCLUSION

Stop this destructive conduct, this massacre of the holy innocents and this unbearable oppression of your wives, mothers and sisters, AS OF NOW, MEN! Wake up to the realities, become human beings so all can live together as human beings. You too are oppressed by all these sex taboos. Just think about it as they have affected your own lives.

We need information!

- ANN BEAUREGARD
CLAIRE McMANUS

Birth control information should be freely available to anyone who wishes it, male or female.

The possibility of bringing into the world children who will be underdeprived emotionally or physically, leads one to this conclusion.

It is a tragic thing indeed to stack the odds against a person before he or she even begins life.

We believe that everyone is aware of at least some of the hardships of the unwanted child, and that it is unnecessary to go into obvious details.

Just as important as the troubles of the child, are the often unthought of hardship of the parents. The unwed mother may go through great emotional problems, and may have a guilt complex that could be with her the rest of her life, and could result in effection her relationship with a future husband and future children.

A married couple who had a child that they did not want due to insufficient finances, time, or emotional resources, must be taken into account also. This could result in emotional conflicts, guilt complex and/or unhappy home.

The above comments are just scratching the surface of the vast problem of unwanted children.

It seems more moral to supply people with birth control information and easy access to suitable birth control devices, than it is to allow the unwanted child syndrome to continue.

This information and the devices should be made available only after the applicant has undergone a thorough medical examination and consultation about the possible effects of the proposed method of contraception. Medical clinics should be operated free of charge by qualified physicians to insure this service to anyone desiring it.

Birth control & abortion ?



You hold the cards.

- GORDON BARTHOS

When you perform an abortion you are killing a human being, or a life (yes, **life**) which is potentially human. You are denying a human individual the opportunity to participate in all those things which make up your life. All the good things, and all the bad.

No peanut butter, no T.S. Eliot, no hockey, no lover. Nothing. That life will never see the stars, or listen to Hair, or make love, or drink a cup of coffee before his morning class. He will never know you; he will never know himself.

Someone once said: "Create, and by creating create yourself". When you find yourself pregnant, you are confronted with life - life which is a part of you. If the foetus is a meaningless thing, then you yourself are meaningless.

No one can legislate morality: you are the only person responsible for your actions. You must judge the matter yourself. This article is a plea for one thing only: consider the implications of abortion. Think about the life you are toying with. You're in a privileged position... life or death: your choice. You hold all the cards.

So, if you want to play with your balance, and weigh up the relative merit of a human life, remember one thing: you're in the balance, too. He who judges, judges himself.

What is Church's stand?

By Prof. JOHN E. COLLINS
Theology Dept.

The purpose of this article is to attempt to summarize and clarify contemporary attitudes within the Church on the question of birth control. The term "birth control" itself is rather ambiguous. For the purpose of this article let us limit its meaning to the responsible exercise of parenthood within marriage. For those of us who marry most will at one time or another be faced with the decision of spacing or limiting the number of births in our family it is a decision we will have to make, and hopefully a decision that will be made within the context of love for our spouse and family.

Apparently there are some who still confuse the decision involved is responsible parenthood with the further decision as to what means, or in what manner, this decision should be carried out. The controversy in the Church over "birth control" and especially since the encyclical of Paul VI, **Humanae Vitae**, has centered not on the necessity of responsible parenthood but on the manner in which this responsibility should be exercised.

It is accepted now by almost all in the Church including the magisterium that there is the necessity of responsible birth regulation and that the responsibility lies with the couple themselves. This was asserted at Vatican II in the statement on marriage from the **Pastoral Constitution on the Church of the Modern World**:

"Parents should regard as their proper mission the task of transmitting human life and educating those to whom it has been transmitted. They should realize that they are thereby cooperators with the love of God the Creator, and are, so to speak, the interpreters of that love. Thus they will fulfill their task with human and Christian responsibility. With docile reverence toward God, They will come to the right decision by common counsel and effort.

They will thoughtfully take into account both their own welfare and that of their children, those already born and those which may be foreseen. For this accounting they will reckon with both material and spiritual conditions of the times as well as of their state in life. Finally, they will consult the interests of the family group, of temporal society, and of the Church herself.

The parents themselves should ultimately make this judgement, in the sight of God."

(Documents of Vatican II, p. 254)

In July of 1968, Pope Paul issued his encyclical letter **Humanae Vitae** in which he reasserted the previous teaching of Pius XI and Pius XII that the rhythm method, abstinence from intercourse during the fertile period of the woman's menstrual cycle, was the only means of birth control acceptable. This teaching of Paul VI has caused a great deal of controversy and confusion in the Church especially because the majority on the papal commission established to advise the Pope on the question had suggested a broadening of the magisterium's teaching on the matter. This commission originally established by Pope John XXIII and later expanded by Paul VI had submitted its final report in 1966. Its more liberal position was made public more than a year before the publication of **Humanae Vitae** in which Paul VI reasserted the previous papal teaching.

This context helps to make understand-

able the fireworks that followed. There was an immediate negative response by many in the Church around the world. Some 650 theologians eventually signed a statement originating at Catholic University of America in Washington, DC in which although the Pope's ordinary teaching authority was recognized, his use of it was questioned in this instance as well as the reasoning behind his position. In effect their conclusion was that members of the Church were free to follow their conscience in the matter. (For a handy paperback reference to be controversy which contains all the documents involved see **The Birth Control Debate** published by the National Catholic Reporter, 1968, available in the campus bookstore).

Unfortunately the controversy in the Church over the methods of birth control has often been side tracked by the issue of authority in the Church. During the past century more and more Catholics have come to erroneously assume that all ordinary teaching by the Pope is infallible. Unhappily this has not only added unnecessary confusion but distracted from the real issue involved. Given the need for responsible parenthood and the increased psychological and medical knowledge available to us today what decision or decisions regarding the method of birth-regulations are acceptable?

Given the context of both the Old and the New Testament and the fact that birth control is not a central issue in the Christian Gospel we have no direct biblical revelation concerning it. The issue is then simply how do we as Christians in the twentieth century choose a method of birth regulation appropriate to the values we have come to understand as essential to human existence. Based upon our human and Christian understanding of the meaning of love, sexuality and marriage we must come to reasonable decision appropriate to our real situation.

It is interesting that in the majority report of the Papal commission no specific means of birth control are recommended, but several criteria are given for making a reasonable decision. Underlying these criteria is the view that through his rational nature man share in God's dominion over creation. In the context of birth control they emphasize that human persons are the source of human life not just the biological process of conception. The minority report on the other hand emphasizes that while man shares in God's dominion over nature all that deals with human life itself is in God's power directly as expressed in the biological laws of the process of human generation.

Let us look now the criteria, this must be put first; the action must correspond to the nature of the person and of his acts that the whole meaning of the mutual giving and of human procreation is kept in a context of true love (cf Constitution on the Church in the Modern World, II, c.i. par 5i). Secondly, the means which are chosen should have an effectiveness proportionate to the degree or right or necessity of averting a new conception temporarily or permanently. Thirdly, every method of preventing conception - not excluding either periodic or absolute abstinence - carries with it some negative element physical evil which the couple more or less seriously feels. This negative element or physical evil can arise under different aspects; account must be taken of the biological, hygienic and psychological aspects, the personal dignity of the spouses, and the possibility of expressing sufficiently and aptly the interpersonal relation or conjugal love. The means to be chosen, where several are possible, is that which carries with

it the least possible negative element, according to the concrete situation of the couple. Fourthly, then, in choosing concretely among means, much depends on what means may be available in a certain region or at a certain time or for a certain couple; and this may depend on the economic situation.

Therefore not arbitrarily but as the law of nature and of God commands, let couples form a judgement which is objectively founded, with all the criteria considered. This they may do without major DIFFICULTY, and with peace of mind, if they take common and prudent counsel before God. They should, however, to the extent possible, be instructed about the criteria by competent persons and be educated as to the right application of the criteria. Well instructed, and prudently educated as Christians they will prudently and serenely decide what is truly for the good of the couple and of the children, and does not neglect their own personal Christian perfection, and is, therefore, what God revealing himself through the natural law and Christian revelation, sets before them to do."

(The Birth Control Debate, pp. 94-95)

On September 27, 1968 the Canadian Bishops issued a statement on the encyclical **Humanae Vitae**. Their statement is a carefully phrased attempt to moderate the controversy and get it out of the area of a crisis of faith to which some were pushing it. While emphasizing the importance of listening seriously to the ordinary magisterium of the Church, they emphasize at the same time the freedom of conscience essential to human dignity. As they point out: "The unity of the Church does not consist in a bland conformity in all ideas, but rather in a union of faith and heart, in submission to God's will and a humble but honest and ongoing search for the truth. That unity of love and faith is founded in Christ and as long as we are true to him nothing can separate us."

(The Birth Control Debate, p. 175)

Today for more and more people in the Church the question, "Birth Control: right or wrong?" no longer presents a dilemma of conscience. That does not mean that the decisions involved is exercising responsible parenthood are easy, but today in the practical consideration of methods of birth regulation the emphasis has turned more and more toward progress being made in medical science. Hopefully the controversy over methods of birth control has at last found its place as a question for medical research and not as grounds for a crisis of faith.

You don't own child

- EILEEN SNEA

I would see theft, grand larceny, and rape legalized before I would ever see abortion legalized. Being a Roman Catholic virgin, I believe I can be entirely objective about this matter. "Abortion" is a synonym for murder in my vocabulary only worse, because it is removing the life force from a mute being who has never even had the chance to live. If circumstances will not allow the mother to bring up the child in a healthy environment e.g. unwed mother, too many children in a low-income home, then adoption is a realistic and wise answer. Adoption does NOT lower a person's chances of happiness, in answer to those who look down on the procedure. I think any woman who will not take a few months off to give birth to another human being is selfish, immature, and unfit to rear any other children she may have had or will have. A mother does not own the child she gives birth to, rather, she has that enviable opportunity to be an instrument in the giving of life to another human being.

At the Flicks:

They Shoot Horses, Don't They?

"They Shoot Horses, Don't They" (hereafter called "Horses" for the sake of brevity), is a brilliant cinematographic triumph. Unfortunately, this particular film is overwhelmingly depressing, reflecting the darkest era in American history - the great depression of the early thirties. The entire movie is shot within a giant ballroom, where one of the strangest fads ever seen was taking place; the dance marathon. The rules were simple - stay on your feet til you drop. The last couple on the floor wins \$1500.

Robert (Michael Sarrazin) and Gloria (Jane Fonda) are two of the contestants. Robert enters by accident, Gloria by design. They get teamed up when Gloria's partner is disqualified because of a cough. Entrance requirements seem somewhat confusing. A girl, about seven pregnant, is allowed to compete.

Other members of the contest include an aging sailor (Red Buttons), who kills himself trying for the big money. Rockey (Gig Young) acts as the master of ceremonies who devises all kinds of games in order to eliminate various couples.

An interesting premise in presented at the outset of the film that acts as the predominate theme throughout. The object of the contest is not to win - the object is not to lose. With various sponsors cheering them on, the entrants do anything to stay in the game, for to be eliminated is to lose and die. To stay in is to live-if only momentarily.

Gig Young is superb. As M.C. he is responsible for giving the audience more than just a contest - he gives them a show - a grotes-

que, morbid, spectacle showing human suffering at its highest level. He manages to keep the audience interested and amused for more than a month of continuous dancing. His ruthless and inhuman approach to situation proves the lengths people will go to in order to entertain the public.

Sarrazin plays the part of the naive country boy, caught up in the world of the experienced, yet totally unsuccessful Jane Fonda. Gloria has nothing to show for her life, and winning the matathon is her last chance for her mental survival.

The film provides some interesting characterizations. Susannah York plays a wayward, pseudo actress, whose most traumatic experience occurs when she finds that most of her wardrobe has been stolen. In 1932, the only way to make money was in the entertainment industry, and success in the marathon might lead to a part in a movie. Without a clean dress, Susannah knows that she doesn't stand a chance.

"Horses" traces the disintegration and ultimate collapse of human dignity and pride. Robert and Gloria are the only ones who might possibly beat the system. However, the Great Marathon won't permit them, and their demise is a tragic yet inevitable conclusion.

"Horses" answers the question, "How low can we go?". It offers no alternative and no solution. It is fatalistic to the point of being absurd. The director, Sydney Pollack, has captured the stripping away of the human soul; its not a very pretty sight.

Angus Mackay



A scene from Sydney Pollack's "They Shoot Horses Don't They".

Prologue: a truly good Canadian film

Prologue starts to happen; The first thing that catches my attention is the speed. There is movement, there are happenings. This film is really quick, it moves. But, I've seen this rhythm before, and it was on the six or eleven newsreport on the boob-tube. All this was kindling to the theory of mine of Canadians going out onto a dramatic limb. There is this clinging to documentary evident constantly. The stories are always based upon something uncontestable or act as

some sort of life mirror. The "based upon" must be removed from Canadian yarns so that, they can stand alone as stories, divorced from the syndrome of "actual happenings".

The main plot of Prologue is at least the tritest of them all, namely "The Odyssey of Youth". In spite of this, the subplot blew my mind, it was the reflection of a lifestyle (I won't go into which lifestyle) and the possible splits in it. Specifically, that of 'back to nature' Pacifist versus that of a front-line demonstrates Squeeze a conventional internal triangle into this sandwich and eat hearty.

The acting is superb as usual, from all facets. Camera work is unbelievable, it's all a really good scene. The Chicago riot scenes and the Quebec commune scenes were beautifully contrasted. Oh, I nearly forgot, therewas Abbie Hoffman, a very funny comedian. I assume you all know who reads Him these days!

As well as John Robb, Gary Rader and Elaine Malas who were all excellent. I was really impressed by the performance of Peter Cullen, a Montreal actor. His portrayal of a 'hip' young lawyer in the services of underground newseditor John Robb was so very humorous. It was also quite obvious that the meat of director's Robin Spry's script was left on the NFB's cutting room floor. This segment, funny as it was, seemed to be a skeleton script. Ho hum

Prologue is cool; Read reviews after you've seen the film. Prologue is something you'd want to see, baby.

John Reavis

Mark Hammer

Recordings

"Volunteered Slavery" -Roland Kirk

There are not too many people who can walk away from a nuclear blast and say that it was just a puff of smoke. There are also not too many who can experience Roland Kirk and deny his genius, his intensity as a performer, and the total excitement that surrounds him as a musician. Kirk takes the gut out of rock and puts it into jazz creating an extremely powerful sound. Live he is unbelievable, sax riffs that soar and glide like paper airplanes, sputters, grunts, spit, farts, coughs, sneezes and all manner of air motion to get tat holy tube moving. And he gets that tube moving. He is perhaps the most exciting flautist in Jazz and Rock. One of his finer points is his ability to inject humour into his music ("Woman, you wanna know how it feels to be free, you got to spend all day in bed with me") through his little interriff-comments

during flute solos and his little musical jokes like in "I Say A Little Prayer" where he cops some John Coltrane themes, and in the title track where it folds into "Hey Jude". Side Two is recorded live at the Newport Jazz Festival in 1968. It opens up with the lines, "This is a composition called One Ton, and its not gonna get any lighter. . . one ton". Music to threaten by. The rest of the second side is the encore which is taken out of the time of the following act by request of the following act. Say something? This is not Kirk's best album however it is dam good whether it is Kirk or not. It is however the only Kirk album available in Canada.

The Elvin Bishop Group

Elvin Bishop is a combination B.B. King and Futz, a blues boy with a pig fixation. Pigboy Crabshaw an' his musical friends will delight you with some of the most anti-

blues but down home music you ever heard. Bishop is a superb guitarist and a revolting vocalist. He knows this and comes out with the first blues yodel recording ever. How could anyone take all the old blues lines and riffs and come out with something like "Mah baby, shelooks like a frog/but that ain't so bad folk/she smells like a hog", "But ah luvvv hurrrrrr, ah jus luvv that li'l ol' ugly thang". Better still, do it with class. Bishop does. He knows it ain't nothin' but the blues. The album is great in that it doesn't appear to take itself seriously yet it cares enough to be tight and efficiently entertaining. "Dad Gum Yo' Hide Bo" is an old pre-war type thing that I have never heard done anywhere by anyone. Actually the names of the songs are irrelevant, its the feeling that pervades the whole album 'Long Live Elvin Bishop, the essence of the Blues Slob.

Squeeze II at Martin's

In April of 1968, Dave Broadfoot wrote, directed, produced, and acted in a satirical review called "Squeeze". Broadfoot and his partner Ted Ziegler performed in this production up to September of last year, when they decided to branch off into television. (They are both actively involved in "Comedy Crackers"). With their departure, "Squeeze II" was born, starring John Davies, Marthe Mercure, Roy Wordsworth, and Lynne Deragon. Broadfoot still exercises his influence as director and producer.

Satire has become one of the most successful vehicles for social comment. However, its viability is gauged by the level of artistic endeavour. It places a great onus on both the writers and the actors. In order to be really effective, the script must be topical, humorous, and relatively inoffensive. The actors must not only portray the everyday citizen, but must also plausibly caricature famous personalities. Undaunted by these ambitious pre-requisites, "Squeeze II" is a resounding achievement.

The production takes place deep in the bowels of Martin's Restaurant, an extravagant establishment, claiming its origin back to the 1870's. The stage is small with four doorways in the back-round, to provide the actors sanctity between skits. The music is provided by an organist, off to the side. A calypso folk singer gives a brief musical introduction, and "Squeeze II" is underway.

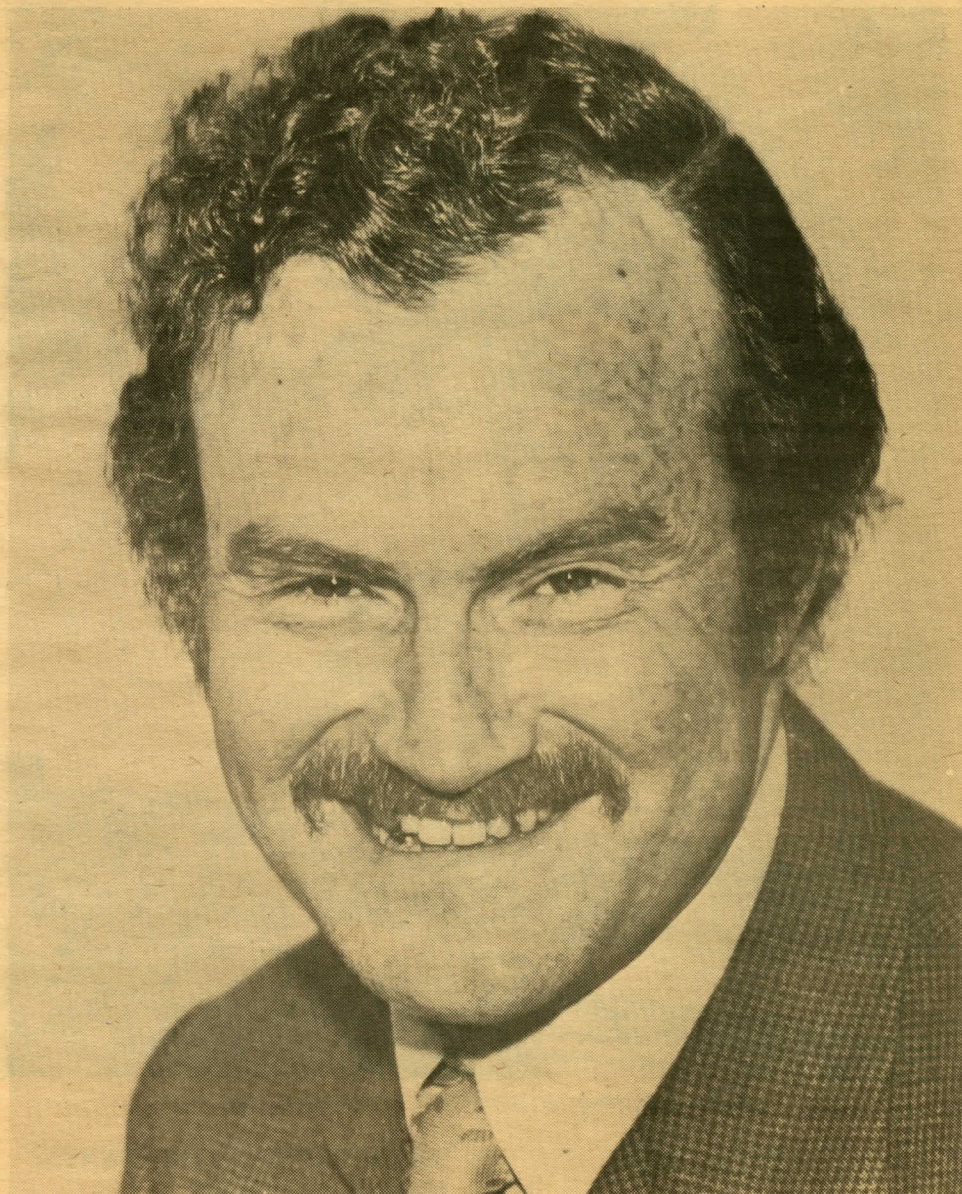
The initial contact with the cast immediately puts the audience at ease. The players are comfortable in their roles, and seem totally

relaxed at all times. Both Marthe Mercure and Lynne Deragon are lovely, but not distractingly so. Davies and Wordsworth are hip, but mature. Their opening speech sees the girls speaking flawless French, and their partners giving an equally flawless, word for word translation. This gives rise to such obvious cracks as references to Mr. Flag and Mr. Waterpipe. However this first skit successfully sets the tone for the rest of the evening.

The text of "Squeeze" has to be continually rewritten and up-dated, and Mr. Broadfoot hasn't missed a trick. During the course of the performance, such diverse subjects as birth control, riots, Quebec, politics, parenthood, youth and the media all come under the brutal and non-discriminatory axe of ridicule. Each topic is treated with scrupulous attention, and consequent innuendos and subtleties stick out like a sore thumb, adding to the hilarity.

When dealing with satire, there is always a temptation to overstep the boundaries of common courtesy, rendering the intended humour distasteful and unpleasant. There was not one line in "Squeeze II" that could be considered crude or profane. This is a credit to Mr. Broadfoot, who proved that a funny remark need not originate in the gutter.

Another contributing factor to the overall enjoyment of the review, is that it is fluid. Each skit is short, hard-hitting and to the point. The "black-out" technique is used (now the predominant and only redeeming quality of "Laugh-In"). It is reas-



Dave Broadfoot, producer and director of Squeeze II. He hasn't missed a trick

suring to still see this idea utilized in living theatre. Squeeze II is a relaxing, evening of brilliant entertainment.

If you have a Canadian conscience, and are not afraid of being put down,

this show will enable you to take yourself a little less seriously, and perhaps permit you to view your prejudices with less than the usual disdain.

Angus Mackay

Some of my best friends are windmills

The current exhibition at the Montreal Museum of Fine Arts "Piet Mondrian and The Hague" is aptly titled and somewhat misleading. By comparison to the recent Dubuffet exhibition, it is a minor one, dealing solely with late 19th century Dutch landscapes by artists of The Hague including Mauve, the Maris brothers, Weissenbruch, Breitner and Mondrian.

It is easy to associate Holland in the late 1900's with flowers, the sea, fishermen, farms and (if you are so inclined) dykes, little boys with big thumbs and Hans Brinker. The Hague is a beautiful city, the seat of government in Holland and about two miles from the North Sea. Being somewhat of a Klee-Kandinsky freak, I found it difficult and tiresome to appreciate the dark, sullen collection of landscapes. Most of them are done in heavy sober greys, blues, browns and blacks and, on the whole, they are chiefly concerned with windmills, fishermen, farm life and the sea. But don't get me wrong, some of my best friends are windmills.

It is easy to say that the title of the exhibition is misleading. We (of the twentieth century) associate the name Mondrian with religiously pure compositions of black vertical and horizontal lines, which form crosses and rectangles on a white background. Occasional spaces are filled with red blue or black.

Mondrian, like Klee was one of the few painter's who gave to painting an unexplored world whose frontiers before his time had been crossed only by music, poetry and mathematics. Mondrian in his later work realizes a pure, all too objective 'truth' that, like music, cannot be translated into a tangible statement or response. His is a universe that we admire, we wonder at, from the outside. It was this Mondrian, the "Broadway Boogie Woogie" Mondrian who, by mistake, I had expected to see. Naturally I was disappointed.

Piet Cornelis Mondrian (1872-1944) achieved only moderate success with his early landscapes, the

outcome of three years study at the Amsterdam Academy of Fine Arts. They may be elemental, simplistic works, but they stand as the initial point in a career that was to be re-directed dramatically after he moved to Paris in 1910, and was subsequently influenced by the French Cubists.

The academic simplicity of "Mill on the Gein" a windmill on a windy, cloudy day makes the picture, despite its size, emotionless, static. I liked "Hayrick", with its colourful depiction of pastoral fantasy. The only other colourful picture in the exhibition is Mondrian's "Rhododendrons", and almost impressionistic canvas. His most impressive is "Oak Trees at Dark", where detail is spared, and the awesome dark shape of an oak tree is suggested.

Mauve, the Maris brothers and J. Weissenbruch were heavily influenced by the harmonies of J. Corot's blues and greys. Anton Mauve's (1838-1888) "Homeward Bound" is a subdued, picturesque,

rural scene, depicting cows coming home from pasture. By way of information, his wife was a cousin of Vincent Van Gogh and he was able to advise Van Gogh on oil painting in 1881 and 1882. Jacobus Maris' (1837-1899) "Fisherman's Boat on Sheveningen Beach", "View of Truncated Mill" and "Dutch Seacoast" are impressive landscapes, seascapes set against misty skies or rolling clouds. Johannes Hendrik Weissenbruch's (1824-1903) "Fishing Boats" and "View with Three Windmills" are similar to Maris' both in colour and perspective.

One can see because of similarities in quality, content and form, that the painters were both Dutch, and of the same school. On the whole their work is easy to look at and they give an historical insight into turn of the century Holland. They remain for posterity "good" land/seascapes, while they lack for instance the depth, greatness and sincerity of Paul Klee's "North Sea" or "Flagged Town".

Sebastian

TWO BIT PREVIEWS ... TWO BIT PREVIEWS ...



Sam Gesser Enterprises presents Liberace in concert at PdA.

THEATRE

MACBETH

F.C. Smith Auditorium
8:30 p.m., Feb. 18 to 22

Tickets: \$1.25/student with I.D.

Loyola Drama will present a contemporary interpretation of Macbeth, directed by Guy Millisor, which will incorporate design, dance, music, and multi-media effects to create a total theatre experience against which Shakespeares classic of the corruption of power will be played. (See review elsewhere in this issue).

THE BIRTHDAY PARTY

Centaure Theatre Company
453 St. François Xavier (Old Montreal)

8:30 P.M. (7:00 & 10:00 P.M. Saturdays) Feb. 4th to March 1.
Tickets: \$2.00/student week days, \$3.50 weekends.

HAMLET

Theatre Port-Royal, PdA.
Feb. 20 to March 22, no performance Monday
8:15 weekdays; 8:45 Saturdays; 7:45 Sundays
Tickets: \$1.25/students. 15 minutes before performance

The Theatre du Nouveau Monde presents Hamlet in French. Jean-Louis Roux, translator and director, has tried to throw more light on the personality of Hamlet himself and the situation in which he finds himself, rather than repeat one of the many philosophical interpretations which have been suggested ever since the play was first performed.

THE PIRATES OF PENZANCE

Moyse Hall, McGill
8:30 p.m., Feb. 25 to 28
Tickets: \$2.00 each

"Pirates" is a satire on the army, the police and the Englishman's sense of duty. The production is one of the Savoy Society of McGill, which is operated and financed entirely by students within the university.

LA COMEDIE FRANCAISE

Theatre Maisonneuve, PdA
Feb. 24-28, 8:30 pm.

Tickets: \$1.00 student at C.C.A., 1822 Sherbrooke (near St-Mathieu). This distinguished troupe will perform Molière's "Amphitryon."

THE BOYFRIEND

S.G.W.U. Theatre, Hall Building
Through Feb 28, 8:30 P.M., no performance Mondays.

Tickets: \$1.75 / student, 879-4556.

Presented by the Georgian Players and directed by Joel Greenberg with music by Robert Mayerovitch, BOY FRIEND is a musical comedy which takes place in the "roaring '20s" at a boarding-school where the girls worry, among other things, about finding themselves boyfriends.

CLASSICAL

MCGILL CONCERT

Redpath Hall, McGill
2:30 pm. Feb. 22
Admission Free

The University of Toronto Choir and Brass Ensemble will be featured in a program featuring Mass in C by Poulenc and Jubilate Deo by Gabrieli.

MISCELLANEOUS

THE LIBERACE SHOW

Salle Wilfrid Pelletier, PdA
Feb. 24-28, 8:30 pm.
Tickets: \$2.50 to \$8.50.

Liberace will perform along with a "company of 50" as well as his sequined jacket and candelabra.

ROCK

LIGHTFOOT

Salle Wilfrid Pelletier
February 20, 21, 22.

LOUISE FORESTIER

Theatre Maisonneuve, PdA
Feb. 22 & 23, 8:30 p.m.

This famous Quebecoise chansonniere will give her first solo performance.

TOM PAXTON

PENNY LANG
BRUCE MURDOCH
JUDY HENDERSON
Sir Arthur Curry Gym

February 21, all night
Tickets are \$2.50.

SLY AND THE FAMILY STONE

5th AVENUE BAND
JAM FACTORY

The Montreal Forum
February 23

Tickets are \$2.50, \$3.50, \$4.50, \$5.50.

LAURA NYRO

Salle Wilfrid Pelletier

Saturday, March 7

Tickets are on sale for \$3.50, \$4.50, \$5.50 at P.d.A. and Phantasmagoria.

MONIQUE LEYRAC

Comédie Canadienne

From March 2nd till 15th.

RICHIE HAVENS

Salle Wilfrid Pelletier
March 15.

CBM RADIO

Sunday, Feb. 22 5:03 pm.

Funny You Should Say That - A series of skits from Squeeze 11 starring the current band of clowns.

4:03 pm.

CBC Showcase - Gilles Vigneault in concert at the Vancouver Music Festival.

Tuesday, Feb. 24 7:10 pm.

CBC Tuesday Night - A biography in music and conversation of Benjamin Britten written by Kenneth Winters.

Wednesday, Feb. 25 6:30

Soundings - A Child is Dying - Eleanor Fischer talks to the parent of a dead twelve year old heroin addict.

Ideas Network - Word and Workers in Cuba - Maurice Zeitlin describes both the theory and practice of work in Cuba.



Sam Gesser Enterprises presents Gordon Lightfoot in concert at PdA.